


ABRAHAM LINCOLN:
THE HOOSIER YOUTH

*Paul Manship's Heroic Bronze Statue
Presented to the American People
By the Lincoln National Life Foundation*



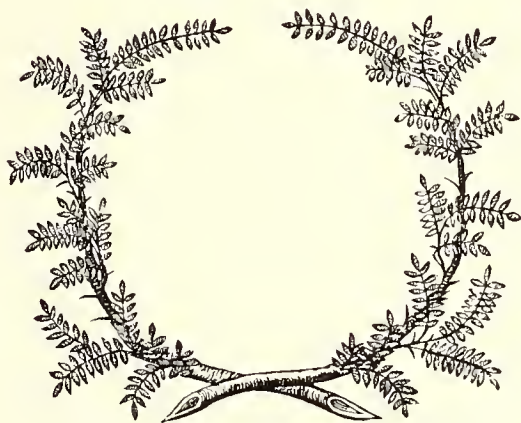
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PAUL MANSHIP'S
HEROIC BRONZE STATUE
PRESENTED BY
THE LINCOLN NATIONAL LIFE
FOUNDATION



SPONSORED BY
THE LINCOLN NATIONAL LIFE INSURANCE COMPANY
FORT WAYNE, INDIANA

1932

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THE LINCOLN NATIONAL LIFE INSURANCE COMPANY

EXPLANATION

HAVING as its purpose the perpetuating of an active interest in the life and character of Abraham Lincoln, The Lincoln National Life Foundation was founded in 1928 by an endowment from The Lincoln National Life Insurance Company. Robert T. Lincoln, last surviving son of the martyred president, granted this company the official use of his father's name and favorite photograph.

For four years the Foundation, under the direction of Dr. Louis A. Warren, has pursued its ambition to kindle in every American citizen a glowing appreciation of Lincoln the man and of his ideals. To this end, extensive research has been carried on, a speakers' bureau operated and other avenues of public education developed. The most comprehensive museum of Lincoln lore in existence, comprising twenty-five thousand items, has been amassed and become the focal point of Lincoln students and scholars all over the world.

As a high point in its mission of vivifying the memory of Lincoln, the Foundation now presents the just completed bronze statue by Paulanship, "Abraham Lincoln: the Hoosier Youth." This work of art, tremendous in its undertaking and impressive in its simplicity, is of especial interest in that it portrays not Lincoln the man, but Lincoln the man in the making. Four years of study and execution were put into its realization. The erection of this statue in the forecourt of the Lincoln National Life Building in Fort Wayne assumes marked appropriateness when one realizes that fourteen years of Lincoln's youth and early manhood were spent in the State of Indiana and that he may therefore fittingly be termed a Hoosier youth.

Since Lincoln, perhaps more truly than any president before or since, belongs to the entire people, this statue assumes not merely local and state interest but national importance and will, in the confidence of the Foundation, become the object of appreciation and affection to the memory of our beloved national hero—Abraham Lincoln.



JUSTICE



CHARITY



FORTITUDE



PATRIOTISM

THE MEDALLIONS

Abraham Lincoln: The Hoosier Youth

Paul Manship's Heroic Bronze Statue

THE CONCEPTION

THE Manship Lincoln is The Lincoln National Life Insurance Company's "Castle in Spain." The Brooklyn Bridge, the Empire State Building, the Panama Canal, were all dreams, too, made, however, for immediate material benefit. The old builders of the pyramids, of the temples of classic times and of the Gothic cathedrals built for no physical advantage in life. They carved and placed stone on stone for spiritual ends. Likewise is it with this new statue of Lincoln.

For many years, even before The Lincoln National Life Building was erected, it had been the thought of the officers of the Company, particularly of President Hall, that The Lincoln National should have a statue of Lincoln, an outstanding creation of art which would be one of the recognized monuments of the world and which, as such, would attract universal admiration.

Since Lincoln had spent his youth, from his seventh to his twenty-first year, in Indiana, it was our thought that our statue of Lincoln should not be in the proverbial style of the bearded man in double-breasted frock, but should represent the maturity of boyhood, when his mind and personality were just becoming the man's.

Emerson in some of his lectures developed an interesting thought which has continued familiar: "If a man write a better book, preach a better sermon, or make a better mousetrap than his neighbor, though he build his house in the wilderness, the world will make a beaten path to



MANSHIP AND HIS COMPLETED WORK

his door." We suggested to Paul Manship the idea of Lincoln as the Boy Lincoln destined to become one of the spiritual leaders of the world and that this idea be generalized and that our youth, in addition to having Lincoln's own characteristics, be an apotheosis of the Lincolns of all time, together with all they stand for in the spiritual as well as the material world, representing the thought of Emerson thus paraphrased: *The world will seek the poet, the prophet, the thinker, even though the path to his door lead through the wilderness.*

THE SCULPTOR

FORTUNATELY, the architect of The Lincoln National Life Building, Benjamin Wistar Morris, is a connoisseur of architecture, of sculpture, of painting, of literature and of life. We therefore had recourse to him in the selection of a sculptor. He recommended Paul Manship, whom he considers the world's greatest living sculptor. Accordingly, in company with Mr. Morris, Mr. Hall and the writer visited Paul Manship in his New York studio, in May 1928, with the result that a short time later our Executive Committee engaged Mr. Manship to create the statue of our dreams.

Mr. Manship has welcomed the continuing interest of the president and the executive vice-president of the Company and of the architect during the study period of this work.

Paul Manship is a Minnesotian, born in St. Paul, and, although he was only 46 years of age on last Christmas Day, it has been many years since he attained international fame through an important series of work. He began in his teens as a commercial designer with an ambition to become a painter but the age of twenty found him in New York where he worked

for two years in the studio of Solon Borglum. Subsequently, he worked in Philadelphia and later with the Viennese sculptor, Isidore Konti. In 1909, when he was twenty-three years old, he obtained the prize of a three-year scholarship at the American Academy in Rome, a foundation created by that great citizen and architect, Charles Follen McKim, largely through the generosity of J. Pierpont Morgan. This prize is awarded annually for the competition of students in the schools of art throughout the United States.

By 1911, when he was twenty-six years old, he began to produce works which attracted international attention. His achievement was so remarkable that in 1927, when he was still a young man with apparently the greater portion of his creative life still before him, he had the signal distinction of having published in Paris by Paul Vitry, the Conservateur of Medieval and Modern Sculpture in the Louvre, a critique of his productions up to that time, a work beautifully illustrated with all his important creations.

While Manship appeared in the midst of an age of naturalism in sculpture, of which Rodin is the chief exponent, and, although much of the principal work appearing in America at the time was demonstrating the artistic influence of modern Italy and of France, Manship found his technical inspiration in Greece, in the relics of the near Orient, of Egypt and Chaldea, and even of distant India and China. While he thus belongs to the school of antiquity, especially classical antiquity, his work has a style that is essentially his own, so that it can always be recognized as Manship's.

As a British critic recently expressed it, "He has seen and studied with a passionate interest the work of sculptors of other ages and from it has formed a powerful and intensely personal style which never diverges one inch from the standards set up by his predecessors. The difference between some of his contemporaries and him is simply that they do not

quite know when to stop drawing from the ancient sources and he does. Manship knows exactly where to stop; he never allows his inspiration to carry off his originality and, while his outlines, his decoration and his reliefs may, in a certain instance, be derivative from the early Greek in every detail, yet they do not create any illusion of Greek art."

Mr. Manship's work is copiously represented in the leading museums. "The Centaur and the Dryad" is an important example of modern sculpture in the Metropolitan Museum. "The Dancer and Gazelles," one of the finest of his works, is to be found in the Corcoran Art Gallery in Washington, in the Luxembourg Museum in Paris, and in the Toledo Art Museum where it is superbly placed to show its alluring grace of movement and of form.

In the center courtyard of the imposing building of the American Academy in Rome stands a fountain of graceful and unique conception, as a permanent reminiscence of his student days there. Here, also, within the arcade beyond the fountain, is to be seen his monument commemorative of the recent war.

To Manship the Metropolitan Museum of New York intrusted its memorial to its benefactor and president, J. Pierpont Morgan. To this he applied his inventive spirit for seven years to attain a most happy and original achievement.

At the present time he is working on an equestrian statue of General Grant, to stand in front of the tomb in Riverside Drive, New York; also on an unique gateway in bronze for the Zoological Gardens in Bronx Park.

THE SUBJECT

LINCOLN passed the first seven years of his life (1809-1816) in the country near the place of his birth, not far from Hodgenville, Kentucky, which is the county seat of Larue County, and located about fifty miles due south of Louisville. His father, Thomas Lincoln, was an easy-going, independent sort of fellow, who could read a little and sign his name, but it is questionable whether his mother could either read or write. Their successive abodes were cabins of logs with stick clay chimneys and dirt floors. Here they eked out but a poor subsistence with the result that in 1816 Thomas Lincoln, although he was not an habitual drinker, sold his little farm for whiskey, which was a kind of money in those days, and \$20.00 in cash, and moved into what is now Spencer County, Indiana, about sixty miles west of Louisville. Here he purchased a quarter of a section of land from the Government, for which he agreed to pay \$2.00 an acre. The family arrived here with their meager belongings and built a shed of poles, branches, brush, dried grass, and mud, in which were placed dry leaves for beds. In this they lived until the following winter when they moved into a log cabin which they had just completed. In this they remained for the next thirteen years when they moved into Illinois. This was in 1830; Lincoln was then twenty-one years of age. The family had not prospered and Thomas Lincoln was glad to sell his unfertile farm for \$1.50 an acre.

Except for spring plowing and fall foddering, Lincoln spent most of his Indiana years in wielding the ax, with which he was an adept, not only on account of the liveness of his powerful frame of six-feet-four and two-hundred-ten pounds, but also because he applied himself with thoughtful ingenuity to everything he undertook. He could tell his body to do

almost impossible things and the body obeyed. On the other hand, his mind was by nature inquiring and reflective. While at his work he observed the ways of bird and animal, the moods of the sky, the habits of creeping vine and blossoming tree. He breathed of the earth and absorbed of its mysterious strength. When not at work and catechizing and joking with others, he was reading and thinking and dreaming. He would walk miles to borrow a book or to hear a lawyer make a speech and it was reported of him that he had read every book within a circuit of fifty miles. During this period he read the poems of Robert Burns, Aesop's Fables, Pilgrim's Progress, Robinson Crusoe, The Life of Francis Marion and of Benjamin Franklin and books relating to the science of government and the theory of the law.

Thus transpires from lowly origin the evolution of many of the renowned: Browning conjures with the mysterious theme of ultimate popularity in his poem which concludes with the lines,

“ who fished the murex up?
What porridge had John Keats?”

THE CREATION

MANSHIP directed the glow of his imaginative art on the conception of the youthful Lincoln who had developed such remarkable qualities from an environment so apparently barren, an environment so lowly.

First he made “a vivid trip through the Lincoln country”* with Dr. Louis Warren, director of the Lincoln National Life Foundation, who is

*Thus Manship wrote in March 1932 after the completion of the statue.

enthusiastically steeped in the lore of Lincoln. This trip included the boyhood homes in Indiana and in Kentucky.

"The Ohio River and reminders of the old ferry-boat days," Manship continues, "and the glimpse of the Kentucky homestead of Lincoln's childhood excited the imagination. Sandburg's book and talks with Ida Tarbell vivified my impressions which led to the desire to represent the youth as a dreamer and a poet, rather than the material aspect of the rail-splitter, as the qualities of the spirit are more important in view of the greatness of later accomplishment and the influence of the accomplishment of the great which continues after death. Without these qualities of spirit, the idealism and clarity of his future visions would never have been possible.

"This active backwoods life gave him, with his six-foot-four stature, inevitably a magnificent physique. I believe it is Herndon who says in his book that Lincoln weighed forty pounds more at the age of twenty-one than he did in the later years of his life.

"The gnarled stump of the oak in the statue symbolizes his background; among the leaves are scattered twenty-one acorns. His axe tells the story of his railsplitting days. (The axe, by the way, is copied from photographs in the Barrett collection of Lincolniana). The book naturally belongs to those first named qualities of the mind. We recall the stories of his father's complaints that the son was not always industrious and seemed rather to prefer his book to the workaday occupation of the farm. We know of his friendship for animals and the story of his wading back across an icy stream to carry over his dog which had lagged behind on the memorable journey from Indiana to Illinois; to use Lincoln's own words as given by Herndon, 'I could not endure the idea of abandoning even a dog. Rolling off shoes and socks I waded across the stream and triumphantly returned with the shivering animal under my arm. His frantic leaps of

joy and other evidence of a dog's gratitude amply repaid me for all the exposure I had undergone.' His relationship to the dog symbolizes the great feeling of human sympathy and protectiveness that was one of Lincoln's conspicuous characteristics through life.

"His clothes consist of the linsey-woolsey homemade shirt, buckskin or butternut trousers and boots. We had at first thought of having him wear homemade moccasins. However, it was later recalled that by the age of twenty-one, when the Lincolns migrated to Illinois, Abraham had already been in contact with the world apart from his locality. He had made the trip to New Orleans on a flat boat and had worked as a ferryman on the Ohio River; it was therefore conceived that, with his greater earning capacity, he would probably wear boots.

"On the base of the statue it seemed appropriate to represent in four small reliefs some of the major qualities which Lincoln possessed—Patriotism, Justice, Fortitude and Charity; these I have expressed in the conventional manner, with the exception of Patriotism, which goes on the front of the pedestal and which I have characterized by the American Eagle holding an olive branch and a bunch of arrows. The unity of his country, symbolized by the eagle, was his great patriotic ideal."

It is interesting, too, to record at this point the letter which Manship wrote June 6, 1928, soon after his excursion into boyhood scenes above referred to: "My trip with Dr. Warren to Lincoln City was more than delightful and I feel that I got considerable feeling for the childhood surroundings of Lincoln by visiting the scenes of his youth. I hope that you will feel with me that in the fact that I found a four-leaf clover on the site of the Lincoln Cabin there is a symbol of good luck for this enterprise upon which I have set my heart.

"I shall be going abroad soon now and will read such available material referring to Lincoln's youth as will be beneficial to me. The sketches

which I will make for the statue will follow as a natural course of my studies and feeling for my subject matter."

According to his commission and after a year of study and thought, Manship, in May, 1929, presented to the Executive Committee of the Company an initial sketch of the statue in plastic. Before bringing this miniature to Fort Wayne, he wrote as follows: "After a long period of reading in which I have saturated myself with my subject matter, and after what has seemed to me many vain attempts to conceive the statue in a form corresponding to those vague and immaterial dreams which I have had since the day you commissioned me to do it, I have, I think, finally arrived at a form which I shall want to show you and which, though limited in expression, nevertheless seems to have somewhat of that feeling which you had in mind."

The sketch was approved and Manship continued work on the statue in his New York and Paris studios until the plaster model was finally completed in Paris in November, 1931. In the preceding month he wrote: "I have been working on it steadily all summer and, while my difficulties have been many and I have oftentimes felt considerable discouragement about my lack of getting certain qualities desirable to put into the work, I think now that it is coming along finely and another month's work should see the end of my troubles.

"My friends who have seen my work are pleased with it, and I personally think it is one of my best. You know, I believe, that I brought a hound to Paris with me to serve as a model for the dog. This dog came from across the Ohio River, from the place of Lincoln's youth, and was just the type we needed."

After the completion of his work on the statue, one model in plaster was sent for the casting to Compagnie des Bronzes in Brussels, and another was sent to the studio in New York where Manship, during the winter of

1931-1932, completed the four medallions previously referred to. In April he sailed for the Continent to inspect the finished casting and to personally supervise the tone of the patina. From here he wrote on May 8, 1932: "Via S. S. 'Minnewaska' sailing May 13th—Antwerp—I am shipping the Lincoln statue with the four reliefs. It is a good casting and I am pleased with the colour of the bronze which I have been working on here for the past week. I have kept the colour light in tone to harmonize with the stone of the building."

Paul Manship had the difficult task of creating not only a fanciful statue but one which would represent a plausible likeness easily recognized as that of Lincoln in his youth. At first he thought the task impossible of achievement but, happily, he finally attained a masterpiece which is satisfying not only to himself but to all those who have seen it. In it we have the earnestness and seriousness of thoughtful youth and we also see the melancholy aspect which was characteristic of the subject throughout his lifetime and which has been depicted by the artist with rare subtlety. Each of the medallions is a triumph in sculptural art. The whole is a work of outstanding merit and beauty as well as of public interest.

It has that easy grace which is the final criterion of great sculpture, the thought of which is so beautifully suggested by the youthful Keats in his "Ode on a Grecian Urn"—

"Thou still unravished bride of quietness,
Thou foster-child of Silence and Slow Time."

THE SETTING

THIS heroic statue, classical in feeling, stands over the broad steps ascending to the great plaza between the two wings of the Company's building, directly in front of the main entrance, a setting designed originally to receive the statue. The granite base extending over the steps is of Crotch Island granite of a pinkish tone and rises to the level of the plaza, which is paved with this same granite. Upon this base rests the high seat, eleven and a half feet square, and upon this is reared the die or pedestal, of one piece of granite, six and a half feet high and five feet square, alone weighing fourteen and a half tons. The pedestal and seat are of Conway Green Granite of an olive-gray tone delicately speckled with black. This New Hampshire granite was chosen for its qualities of endurance, for its color harmonies and its depth of tone which gives a feeling of solidity of support. The statue itself is of light verdigris to harmonize with the Indiana limestone of the building, while the medallions on the pedestal are deeper in tone, with olive in their pigment in order to blend pleasingly with the tone of the granite of the pedestal and of the seat, which are carefully modeled and proportioned after months of study and collaboration on the part of Manship and Benjamin Wistar Morris, the architect of the building. The home office building of the Lincoln National Life Insurance Company which surrounds the statue on three sides, is Doric in style, simple, massive and dignified, reminiscent of the classical revival of Lincoln's time. The statue has the good fortune, too, of facing the new Post Office and Federal Court. This is also a creation of Mr. Morris and is constructed of Indiana limestone in the same Doric manner, differing, however, in composition and style of façade from our own building.

In this environment, so restful and harmonious, may we hope that it will continue to stand, regardless of changing conditions in our civilization, and may we also hope that neither wars nor insurrections nor eruptions will make of the plaza in which it stands—an Acropolis or a Forum or a Pompeii.

